PAINTINGS
By Old Masters

PROPERTY OF

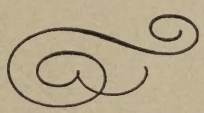
Estate of the Late

SAMUEL HARTVELD

AND OF

MRS M. D. NOHOWEL ⁊ J. W. FLOWER

HENRY E. DE MERS ⁊ OTHER OWNERS



Public Auction Sale

November 15 at 8 p. m.

PARKE-BERNET GALLERIES · INC

980 Madison Avenue · New York

1950

NYPM02-P2128

SALE NUMBER 1196

EXHIBITION FROM SATURDAY, NOVEMBER 11, TO DATE OF SALE
WEEKDAYS FROM 10 TO 5 / CLOSED SUNDAY

Paintings by Old Masters

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Property of

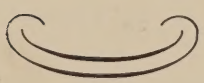
ESTATE OF THE LATE
SAMUEL HARTVELD
New York
By Order of the Executrix

AND OF
MRS M. D. NOHOWEL
Lake Placid, N. Y.

J. W. FLOWER
Albany, N. Y.

HENRY E. DE MERS
Salem, Mass.

OTHER OWNERS



Public Auction Sale
November 15 at 8 p. m.

PARKE-BERNET GALLERIES · INC
NEW YORK • 1950

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Without Charge
If You Are Unable to Attend
the Sale in Person

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EVENING SESSION

Wednesday, November 15, 1950 at 8 p. m.

CATALOGUE NUMBERS 1 TO 96 INCLUSIVE

FRANCESCO GUARDI — VENETIAN: 1712-1793

1. *VENETIAN SCENE.* A square, with figures walking away from the observer, permits a view beneath an arcaded arch to the sea, where sailboats are at anchor near palaces at the left; suspended in the vaulted masonry is a lantern.

Pen and sepia wash: 10 *x* 7¾ *inches*

SIR ANTHONY VAN DYCK (ATTRIBUTED TO)

FLEMISH: 1599-1641

2. *MINIATURE PORTRAIT OF A LADY.* Head and shoulders of a young noblewoman with brown coiffure, wearing a black dress adorned with a Medici collar and gold chain with a cross. Amber drapery in the background. Round miniature mounted on wine red velvet. (*N. Y. Private Collector*)

Diameter: 2½ *inches*

ANDREA SOLARIO — ITALIAN: 1460-1515

3. *SAINT JEROME IN THE WILDERNESS.* In a rocky landscape with trees, the bearded saint, his lion by his side, is kneeling at the crucifix beating his bare breast with a stone. He is shown in an almond green shirt, the lower part of which is covered by his scarlet mantle; his cardinal's hat rests against the crucifix.

Panel: 12 *x* 7¾ *inches*

CHRISTOPH PAUDISS — GERMAN: 1618-1667

4. *PORTRAIT OF A MAN.* A Rembrandtesque youth seen at half length, wearing a tawny red beret fastened with a golden ribbon, looking at the spectator. He is clad in a lavishly fur-trimmed red coat. (*N. Y. Private Collector*)

Panel: 10½ *x* 8 *inches*

SIR ANTHONY VAN DYCK — FLEMISH: 1599-1641

5. *HEAD OF A YOUTHFUL APOSTLE.* Head and shoulders of a young boy with his eyes raised upwards; his long curls fall over his shoulders on a wine red wrap, which covers the front of a green coat. Brown background. (*Nohowel*)

Panel: 8 *x* 5¾ *inches*

Note: A MS certificate by Prof. v. Rakint of the Hermitage Museum, Leningrad, dated *Sept.* 1936, will be given to the purchaser.

JAN VAN BYLAERT — DUTCH: 1603-1671

6. *CONTEMPLATION.* A young lady, in low cut Delft blue dress with a white scarf over her shoulders, is seen at knee length to half left, seated at a dressing table on which stands a mirror. Her eyes cast down, she is raising her right hand in an eloquent gesture, the other at her bosom. Signed at upper left J. BIJLERT, *fe.*

Panel: 16½ *x* 12½ *inches*

From the Utrecht Museum, Holland

ARY DE VOIS — DUTCH: 1631-1680

7. *PORTRAIT OF A LADY.* Three-quarter-length figure of a young lady, looking to the left, her left arm resting on a jewel case; in her right hand she is holding a string of pearls with a pendant. Over a low-cut green dress she wears a wine red velvet wrap, lavishly trimmed with ermine. An emerald green drapery at the right affords a glimpse of a column. (*Wolfe*)

Panel: 10¼ *x* 8 *inches*

SEBASTIANO RICCI — ITALIAN: 1662-1734

8. *SKETCH FOR A CEILING.* A loose array of mythological figures within rose clouds: Pallas Athene and Clio seated, between them Mars with sword and laurel; a cherub in voluminous gown blowing a trumpet, and above, Aurora with amor unveiled by a winged male. 18 *x* 14 *inches*

PIETRO VANNUCCI (PERUGINO) (SCHOOL OF)
ITALIAN: 1445-1523

9. *PORTRAIT OF A YOUNG MAN.* Head and shoulders of a young boy wearing a black cap, purple dress and black coat with a narrow white binding; his long fair hair is cut in page's style; medallion background.

Cradled panel: 9½ *x* 8 *inches*

[NUMBER 10]

475

HERRI MET DE BLES — FLEMISH: 1480-1550

10. *TEMPTATION OF SAINT ANTHONY.* The Saint in monk's habit is seen at bust length behind a grassy knoll, praying; grotesque figures at the left attempt to seduce him. At the right a fire is burning in a hollow tree supporting a platform in its boughs with other grotesques scattered about; a burning town in the background. Signed with the owl, the artist's emblem. (*Flower*)

Panel: 10 *x* 14 *inches*

[See illustration]

250

AUSTRIAN SCHOOL — CIRCA 1480

11. *S. MARK.* The Saint, in profile to the right, is seated at his desk bent over the Gospel which he is writing; the winged lion resting at his side. He is clad in a blue gown with rose mantle and cap. A brick wall behind him before a gold-embossed background. *Cradled panel:* 10½ *x* 7½ *inches*

Collection of Count Wilczek, Vienna

From E. & A. Silbermann, New York

GIROLAMO FRANCESCO PARMIGIANINO MAZZOLA

ITALIAN: 1503/4-1540

12. *PORTRAIT OF A LADY.* Bust portrait of a pretty young girl with red cheeks, facing the observer, wearing a golden brown turban-like bonnet with a buckle. Her low-cut white and yellow dress is partly covered by a deep blue wrap; in her left hand she is holding a powder puff. 25 *x* 22 *inches*

Note: Two MS certificates by Prof. G. Fiocco, dated *August,* 1932, and Antonio Morassi, will be given to the purchaser. Compare the portrait of the same sitter in the Royal Gallery of Parma, illustrated in S. J. Freedberg, *Parmigianino, His Works in Painting,* 1950, p. 137.

From Arnold Seligmann, Rey & Co., Inc., New York

Exhibition, Paintings of Women from the Fifteenth-Twentieth Century, Art Gallery of Toronto, Toronto, Ont., 1938, no. 9

GIOVANNI BATTISTA SASSOFERRATO ITALIAN: 1605-1685

13. *MADONNA AND CHILD.* Three-quarter-length seated figure of the Virgin, her head leaning on her left hand, looking down at the nude sleeping Child, Whom she embraces with her right arm. Her hair, parted in the centre, is wrapped in an ivory scarf framing her neck; white wide sleeves show under a blue wrap almost covering the rose dress. (*N. Y. Private Collector*) 19½ *x* 15¼ *inches*

GIOVANNI FRANCESCO BARBIERI (CALLED GUERCINO)

ITALIAN: 1591-1666

14. *GLORIFICATION OF SAINT CHRYSOGONUS.* The Saint, seated on clouds, is supported by angels elevating him to heaven, where two cherubs, with musical instruments, are enthroned; at the left, the palm of martyrdom is bestowed on him. 17 *x* 10¾ *inches*

Note: Bozzetto for a ceiling ordered by Cardinal Scipione Caffarelli Borghese, nephew of Pope Paul V, for S. Crisogono, Rome.

Collection of Colonel Goring, Steyning, Sussex

See Denis Mahon, *Studies in Seicento Art and Theory,* 1947, p. 80

ANTWERP MANNERIST CIRCA 1525

15. *ADORATION OF THE MAGI.* The Madonna in green and celadon robes, holding the nude Child, to Whom the three kings are bearing presents. S. Joseph, in crimson mantle, stands behind them, before the sculptured columns of a ruined portico. Figures of a royal retinue are seen through an arch at the right, before a landscape background. (*N. Y. Private Collector*)

Panel: 24 *x* 21½ *inches*

Collection of Baron and Baroness Raoul Kuffner de Dioszegh, Parke-Bernet Galleries, Inc, 1948

[NUMBER 16]

900-

MAITRE DE SAINTE GUDULE FLEMISH: CIRCA 1570

16. *PASSION SCENES: PAIR PAINTINGS.* [A] The Scourging of Christ. The Savior with crown of thorns and blue mantle, is seated in a narrow room, with casement window, on a stone pedestal, His hands tied in His lap. At either side two hirelings are scourging Him with sticks, another one in the right foreground mockingly offering a reed as a sceptre. [B] The nude Savior, in loincloth, stands tied with ropes at a column of a vault; two men on either side beating Him, while one is seated, with tired expression, on the tiled floor at the right holding his bundle of rods. *Cradled panels:* 18 *x* 10 *inches*

From Arnold Seligmann, Rey & Co., Inc., New York

[See illustration]

[NUMBER 17]

FRANCESCO GUARDI — VENETIAN: 1712-1793

17. *VIEW OF VENICE.* The Rialto bridge spans the Grand Canal, lined on either side by palaces, barges and feluccas anchored at their piers; gondolas moving in the centre, and at the left a sailboat, flying a pennant. (*N. Y. Private Collector*) 11¼ *x* 14¾ *inches*

[See illustration]

JACOB JORDAENS — FLEMISH: 1593-1678

18. *THE SATYR WITH THE PEASANTS.* A peasant family is having their meal in a park. In the centre, a man in blue-gray coat is lifting a spoon from an earthenware bowl; at the right, his smiling wife is holding an infant in red coat on her lap, while an old woman stands behind the group lifting a glass, a beer mug in the left. The satyr, seen from the front, approaches from the left. (*N. Y. Private Collector*) 17½ *x* 24 *inches*

Note: This painting is a self-portrait of the artist, his wife and child, and is probably a replica of the painting in the Royal Museum, Brussels. Other versions exist in the Galleries of Budapest, Cassel, Munich and elsewhere.

Painted in 1635-40

Collection Wellesley, Brussels

Collection of Elias Dexter, London

Collection of John Anderson, Jr., New York

1700_

[NUMBER 19]

JAN VAN DER HEYDEN — DUTCH: 1637-1712

19. *WINTER LIFE: AMSTERDAM.* Figures before a shop front which displays vegetables and other supplies, a group of four children and a dog playing nearby; sunlight brightens the wall and tiled roof of an adjacent building. At the right a distant view of the city with an arched bridge and skaters on the frozen canal; bare trees and a church spire rise beneath the pale sky. Signed at lower right J. V. D. HEYDE, and dated 1706. *Panel:* 12 *x* 16¼ *inches*

Note: Three MS certificates by Prof. Hans Hildebrandt, Dr W. R. Valentiner, and Dr M. P. Binder, will be given to the purchaser.

Collection of Mme. Napoléon Magne, Paris

300_

[See illustration]

DAVID TENIERS THE YOUNGER — FLEMISH: 1610-1690

20. *THE VILLAGE SURGEON.* In the centre a man is seated on a low stool, his hands clasped and looking, with a painful expression, at the observer. The surgeon, in greenish blue blouse and befurred blue cap, stands bent over the patient, holding an instrument with which he performs an operation, cutting; an old woman is holding a towel. A fair young boy is seated at a table at the right, and an assistant is leaving the room carrying a bottle. Signed at lower right with monogram D. T. (*N. J. Private Collector*) *Cradled panel:* 19¼ *x* 25 *inches*

Note: A MS certificate by A. J. J. Delen, dated *Antwerp,* 1939, will be given to the purchaser.

[NUMBER 21]

WILLEM VAN AELST — DUTCH: 1626-1683

21. *STILL LIFE.* Vegetables—cauliflower, mushrooms and celery stalks—are loosely arranged together with grapes, a lemon and an open walnut before a niche in which stands a marble bust, colorful dead birds lying on its pedestal; at the upper right, a sculptured stone urn with an orange in front of it. (*Hartveld Estate*) 28 *x* 23 *inches*

[See illustration]

FRANCESCO ZUCCARELLI — ITALIAN: 1702-1788

22. *LANDSCAPE WITH FIGURES.* Under lofty trees in the centre herdsmen and a young girl are resting with a child playing on the ground at the left, a dog jumping up to greet them. In the middle distance, cows, accompanied by drovers. (*De Mers*) 27 *x* 21¾ *inches*

530

[NUMBER 23]

JAN DAVIDSZ DE HEEM — DUTCH: 1606-1684

23. *STILL LIFE.* A table is richly laden with fruit—oranges, apricots, cherries, grapes and a half-peeled lemon—together with a pewter plate, on which are placed a peach and a fig, upon a blue velvet cloth. A half-filled hock glass and a Venetian goblet in the back, before a dark brown background. (*Conn. Private Collector*) *Cradled panel:* 26½ *x* 21 *inches*

250

[See illustration]

CHARLES LE BRUN — FRENCH: 1619-1690

24. *PORTRAIT OF AN ARCHITECT.* Half-length figure of a young nobleman with dark *allongé* wig, looking to half left; he is clad in befurred brown robe with lace jabot and cuffs, and is holding a half-open scroll of plans in his right hand. (*N. Y. Private Collector*) 32½ *x* 24 *inches*

ALESSANDRO MAGNASCO — ITALIAN: 1681-1747

25. *MONKS WARMING THEIR FEET.* Six bearded Franciscans in brown habit are grouped before an open fire in a scantily furnished refectory; a shelf with dishes on the brick mantelpiece, and a cat looking at a dangling cord held by a monk seated at the left. 26 *x* 20¼ *inches*

From Arnold Seligmann, Rey & Co., Inc., New York

Recorded and illustrated in Benno Geiger, *Magnasco,* 1949, pl. 433

FRANCOIS ANDRE VINCENT — FRENCH: 1746-1816

26. *LA MARQUISE DE MUN SARABLONS.* Seen at knee length, a middle-aged lady in scarlet dress is seated, white chiffon tied under her chin to fasten a white lawn cap. She is holding an open prayer book in her gloved hands; a silver-gray evening scarf is flung around her right arm. Signed at lower right, VINCENT *f.,* and dated 1776. 30¼ *x* 23¼ *inches*

From Arnold Seligmann, Rey & Co., Inc., New York

Exhibited at the Wadsworth Athenaeum, Hartford, Conn.

LUDOLF BAKHUYSEN — DUTCH: 1631-1708

27. *WHALE HUNT IN THE ARCTIC.* A large square-master, slightly listing to port and flying the Dutch flag, is seen at the left; fishing vessels in a semicircle surrounding the whale, which is being attacked by harpooners in two small boats. Polar bears at the right on the ice. 17 *x* 24 *inches*

Exhibition, Five Centuries of Marine Painting, Detroit Institute of Art, Detroit, 1942

Recorded in W. R. Valentiner, *Five Centuries of Marine Painting,* 1942, pp. 10 and 16

DAVID TENIERS THE YOUNGER — FLEMISH: 1610-1690

28. *VANITIES.* A treasure chest filled with valuables stands at the right of a drum on which lies a plumed helmet. On the floor, between scattered playing cards, is an array of objects—a shield, a sheep's skull and a lute. Inscribed papers hang from a black box in the centre, on which are three clay pitchers; a lantern at the right. *Panel:* 19½ *x* 23¾ *inches*

Exhibition, The Painters of Still Life, Wadsworth Athenaeum, Hartford, Conn., 1938, no. 29

ABRAHAM HENDRICKSZ VAN BEYEREN — DUTCH: 1620-1690

29. *STILL LIFE: FISH.* Various fish placed in a green bowl and in a tilted colander, with oysters at the right, and a cat approaching a wooden tray filled with smaller fish in the foreground. A view of open sea at the left. (*Hartveld Estate*) *Octagonal cradled panel:* 25 *x* 37 *inches*

From Julius Weitzner, New York

From Arnold Seligmann, Rey & Co., New York

Exhibited at the Wadsworth Athenaeum, Hartford, Conn.

400

JACOPO ROBUSTI (TINTORETTO) VENETIAN: 1512-1594

30. *STUDY FOR THE MIRACLE OF SAINT AGNES.* The Saint in white gown is kneeling in prayer within a *cour d'honneur* of Renaissance columns; at the left the son of the Roman prefect lies struck down after his attempt to carry her off. Nobles and their ladies are crowding the scene in a semicircle, while angels on clouds above bestow the wreath of martyrdom. Arched top. (*Flower*)

32 *x* 17 *inches*

Note: This is the *bozzetto,* or study for the altarpiece in S. Maria del Orto, Venice.

Painted about 1550

Compare Osmaston, *Tintoretto,* 1915, vol. I, pl. XLII

[See illustration]

[NUMBER 31]

GOVAERT FLINCK — DUTCH: 1615-1660

31. *HAGAR.* Hagar resting by the well in her flight to the desert, stopped in her weeping by the vision of the angel, towards which she gazes in awe. She is seen in profile, at left, in a gown of brown and gray with a white partlet and striped turban. Behind her, her staff and gourd. Landscape background. (*Luther*)

30 *x* 27 *inches*

Note: A MS certificate by Dr Gustav Glück, dated *Vienna, December* 5, 1935, will be given to the purchaser.

Collection Delaroff

Collection Bien, Budapest

Collection of John Bass, Parke-Bernet Galleries, Inc, 1945

[See illustration]

[NUMBER 32]

1600–

ANGELO (ALLORI) BRONZINO ITALIAN: 1502-1572

32. *ELEANORA DE TOLEDO.* Half-length portrait of a young lady holding a book in her right hand; clad in a lavishly embroidered bottle green dress with white sleeves and collar; ample jewelry adorns her titian red hair. (*Nohowel*)

Cradled panel: 25 *x* 21 *inches*

Note: Eleanora, daughter of Don Pedro de Toledo, Viceroy of Naples; married in 1539 to Cosimo I de' Medici, Archduke of Tuscany. Bronzino painted the Duchess many times.

MS certificates by Lionello Venturi, dated New York, Jan. 16, 1940, and Dr W. Suida dated Apr. 28, 1937, will be given to the purchaser.

See Schulze, *Die Werke Angelo Bronzinos,* 1910, *passim*

[See illustration]

[NUMBER 33]

SALOMON KONINCK DUTCH: 1609-1656

33. *PORTRAIT OF A LADY.* A middle-aged lady is seen at three-quarter length seated to half right, wearing a wide golden hood; a jewel box on her lap from which she has taken with her right hand a gold necklace, the other hand counting coins. Her tawny red dress is decorated with an elaborate jeweled band in Rembrandtesque shades and technique. *Cradled panel:* 26½ *x* 22½ *inches*

From Paul Cassirer, Berlin (as by Rembrandt)

[See illustration]

BARTHOLOMEUS VAN DER HELST DUTCH: 1611/12-1670

34. *PORTRAIT OF AN ARCHITECT.* A gentleman with graying wavy hair and small moustache, turned to half right, holding compasses in his right hand, together with a black felt hat. The white lawn collar and cuffs are lavishly trimmed with lace, as well as a small part of a gilet showing at the open coat. In a painted oval. 32 *x* 25 *inches*

750—

[NUMBER 35]

JACOBO ROBUSTI (TINTORETTO) ITALIAN: 1512/18-1594

35. *SAINT CATHERINE.* The saint, in the garb of a Venetian noblewoman, is depicted at more than half length looking down to the right, her hand on the wheel, the left holding the palm of martyrdom. A wine red velvet drapery at the right is suspended before a column, which permits a view to a landscape at the upper left. (*Smerker*) 35 *x* 31 *inches*

Note: A MS certificate by Prof. Detlev von Hadeln, dated *December* 24, 1932, will be given to the purchaser.

[See illustration]

75—

JACOB WILLEMSZ DE WET DUTCH: 1610-1671

36. *BLESSING OF THE INNOCENTS.* Seated above the crowd, the Savior is seen in front of a tented façade raising His hand in blessing to an infant held by a woman; an old bearded man stands in the centre of the group lifting the infant's swaddling cloth. Before the columns and at the steps a multitude of women are seen bringing their children. (*Flower*) *Panel:* 23 *x* 23½ *inches*

[NUMBER 37]

SIMON KICK — DUTCH: 1603-1652

37. *MORNING IN AN INN.* Before an open bed at the right, a sprawling cavalier is assisted to dress by a young serving woman, whom he cheerfully tickles under the chin; a man is kneeling to pull on his riding boots. On a chest from which protrude colorful fabrics, his plumed hat is hanging. In the rear, near an open fireplace, rustics are seen warming themselves. (*N. Y. Private Collector*)

Panel: 16½ *x* 24½ *inches*

[See illustration]

MARINUS VAN REYMERSWAELE — DUTCH: FL. 1521-1566

38. *PORTRAIT OF A MAN.* Three-quarter-length figure, standing with his back to the observer, and head in profile, looking at documents lying on a table at the right. He wears a light turquoise doublet with slashed sleeves, holding a hat in the left hand which rests against his hip. A casket is on the table in the background. (*N. Y. Private Collector*) *Cradled panel:* 25 *x* 15¾ *inches*

Note: Accompanied by a MS authentication by Dr Julius S. Held, dated New York, October 16, 1949, which reads as follows: "The painting reproduced in this photograph is a section of a larger painting by Marinus van Reymerswaele (active 1521-after 1566), a master who belongs to the most interesting figures of Flemish Mannerism in the early 16th Century. The whole composition is preserved in a painting in the Museum in Ghent, Belgium. It represents the Calling of St. Matthew by Christ and is dated May 14, 1536, (cf. Friedlaender, *Altniederlaendische Malerei*, vol. 12, no. 159).

"Marinus van Reymerswaele is known to have repeated his own compositions several times. I have no doubt that the present picture comes from a version which

[NUMBER 39]

Number 38—Concluded]

was done by the master himself. Indeed, to judge from the style of the picture I should think it quite possible that this was an earlier version than the one preserved in Ghent."

Collection of Baron and Baroness Raoul Kuffner de Dioszegh, Parke-Bernet Galleries, Inc, 1948

JACOB DUCK — DUTCH: 1600-1660

39. *INTERIOR WITH FIGURES.* In a patrician drawing room, a young lady in a bottle green gown is seated with her back to a table on which are various dishes; she is holding a rose in her hand and looking towards the left, where a cavalier is playing the lute, and singing. Farther in the left background, a woman is cleaning a goblet near a fireplace; while at the right, before a buffet, a youth is stuffing his clay pipe, watching the group. (*Hartveld Estate*)

Panel: 22 *x* 29½ *inches*

[See illustration]

SIMON LUTTICHUYS — DUTCH: 1610-1662

40. *ALIDA BIKKER.* Portrayed at three-quarter length standing to half left and wearing a powder blue satin gown veiled with white chiffon around the shoulders and lavishly trimmed with silver lace. Her hands are crossed at the waistline, the right holding a closed fan. A rose drapery hangs at the left.

40 *x* 31¾ *inches*

Collection of M. Buyg, Amsterdam

[NUMBER 41]

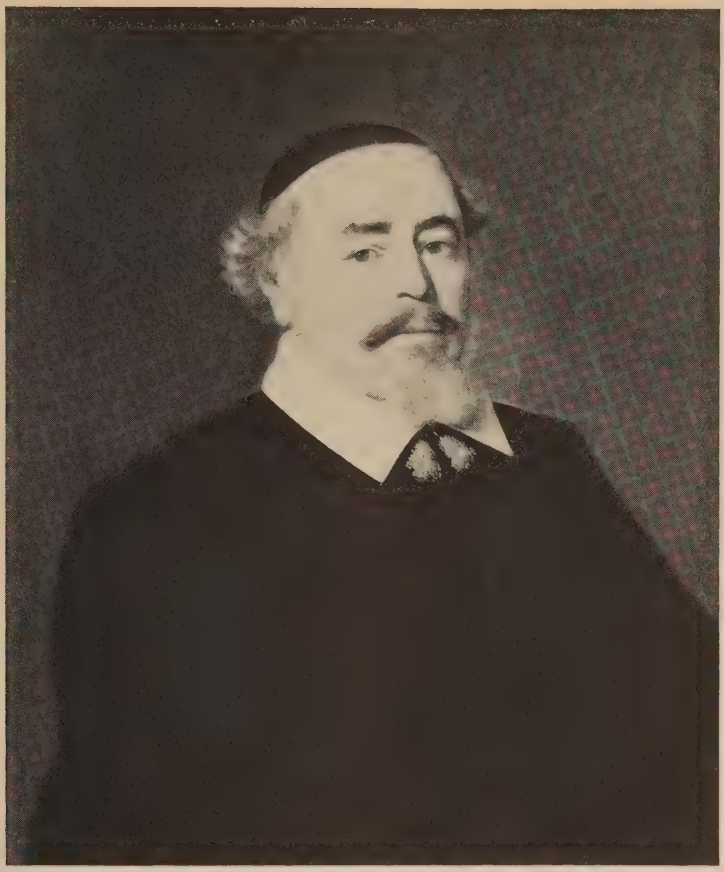
JACOB ADRIAENSZ BACKER — DUTCH: 1608-1651

41. *PORTRAIT OF A LADY.* A young woman, wearing a lace-trimmed lawn scarf over a bowknotted black beribboned dress, is portrayed to half left, long earrings showing beneath brown curls falling on her shoulders, and a small skull-cap perched on her coiffure. (*N. Y. Private Collector*) 26¼ *x* 22 *inches*

[See illustration]

ABRAHAM BRUEGHEL — FLEMISH: 1631-1690

42. *STILL LIFE.* In a Chinese blue and white bowl, carnations, tulips and poppies are loosely arranged before a dark greenish background. On the centre edge of the golden brown table a robin is perched, a carnation near it at the left; butterflies are fluttering around the bouquet. (*Loomis*) 28½ *x* 22¾ *inches*



450

[NUMBER 43]

JACOB GERRITSZ CUYP — DUTCH: 1594-1651

43. *PORTRAIT OF A GENTLEMAN.* A middle-aged man, with gray moustache and beard, wearing a black skullcap on his gray hair, is seen at bust length looking at the observer. A plain lawn collar over his black coat is tied with two small tassels. Signed at right J. G. CUYP, *fec* and dated 1649, and inscribed *Aetatis* 64. (*Hartveld Estate*) *Panel:* 29 *x* 24 *inches*

150

[See illustration]

THEOBALD MICHAU — FLEMISH: 1676-1765

44. *THE KERMESSE.* At the left, rustics are feasting before an old inn under a lofty shade tree; a bagpipe player, in red cap, atop a barrel near a dancing group. In the middle distance, a glimpse of a town behind meadows, where groups of boors are enjoying field games. Signed at lower right T. MICHAU. (*N. Y. Private Collector*) 23 *x* 31½ *inches*

HENDRIK VAN BALEN FLEMISH: 1575-1632

45. *TRIUMPH OF NEPTUNE AND AMPHITRITE.* In the centre the two gods are seated on a rock, naiads and tritons before them in the water, animated with fishes; Bacchus, with his retinue on the bank at the right, is lifting his wine glass towards the couple. From clouds, on a chariot drawn by two peacocks, the goddess Juno is approaching. *Cradled panel:* 22 *x* 30 *inches*

Note: A MS certificate by Dr W. R. Valentiner, dated *New York, Jan.* 28, 1947, stating: "A characteristic colorful work by Hendrik van Balen, and shows the period of the artist when he was influenced by Rubens", will be given to the purchaser.

[See illustration]

JOOS VAN CLEVE (SCHOOL OF) FLEMISH: 1516(?)-1556

46. *MADONNA WITH THE CHERRIES.* The Madonna, with long tresses falling over her shoulders, is seated by a window permitting a view of a mountainous landscape at the left. She is turned to half left, looking down at the nude Child on her lap, Who is turning in a lively movement, holding cherries in both His hands. Her left arm is resting on a wooden plinth, three scattered cherries on it. (*De Mers*) *Cradled panel:* 26 *x* 21 *inches*

Note: A MS certificate by Dr Max J. Friedlaender, stating: " . . . this painting was executed after a drawing by Leonardo by Joos v. Cleve", will be given to the purchaser. Cf. a similar composition in the Colonel Faust Collection, St. Louis, Mo.

Collection of Achilleto Chiesa, Milan

Compare Max J. Friedlaender, *Die Altniederländische Malerei,* vol. IX, p. 36, no. 63b

675—

JAN STEEN — DUTCH: 1626-1679

47. *FAMILY SCENE.* Children, grouped in a semicircle, are watching a dog performing his tricks in the centre; at the right a woman with a little girl on her lap is pointing towards the animal; a fiddler, at the left, is seated on an elevated podium playing to the merry crowd surrounding the scene. (*Hartveld Estate*)
20½ *x* 23½ *inches*

[See illustration]

225—

JACOB BOGDANI — HUNGARIAN: 1660-1724

48. *FLOWERS AND BIRDS.* A scarlet macaw is perched at the left on a stone table, a peacock on a wall at the right, and a green and gold-feathered pheasant in the centre, all grouped around an urn filled with summer flowers; a loose bouquet lying in front on the table. 34 *x* 45 *inches*

From the Marie Sterner Galleries, New York

Special Loan Exhibition, The Development of Flower-Painting, City Art Museum, St. Louis, Mo., 1937, no. 1

JAN ANTHONISZ VAN RAVESTEYN DUTCH: 1572-1657

49. *PORTRAIT OF A GENTLEMAN.* Three-quarter-length portrait to half right of a young man with auburn hair and vandyke beard, wearing a black silk damask doublet with goffered white ruff, holding a brown mantle draped over the left arm, and gloves in the right hand. At the right, a high-crowned hat resting on a table. Light background with a coat of arms at upper left, and inscribed at upper right *Aetatis Sua,* 36, and dated *Ano* 1619. (*Hartveld Estate*)

Cradled panel: 43¼ *x* 33½ *inches*

Note: This fine portrait, which was attributed to Ravesteyn in the Crawford collection, has also been stated by Dr W. R. Valentiner to be "probably the work of Cornelis van der Voort".

From Boussod Valadon et Cie, Paris

From Eugene Glaenzer, New York

Collection of John List Crawford, Bryn Mawr, Pa., 1946

[See illustration]

400-

CORNELIS DE VOS FLEMISH: 1585-1651

50. *PORTRAIT OF A NOBLEMAN.* Three-quarter-length figure, in black doublet and coat with wide goffered ruff and transparent lawn cuffs, with the insignia of a guild on his right sleeve. He stands to half right, looking toward the observer, holding gloves in his left hand which he rests on a table covered with a scarlet and black patterned cloth. Inscribed at upper right *Anno Aetatis Suae* 34, and dated 1626. (*Hartveld Estate*) *Cradled panel:* 43 *x* 32½ *inches*

From the John Levy Galleries, New York

Exhibited at the John Herron Art Institute, Indianapolis, Ind., 1942-44

Collection of Mr and Mrs Charles E. F. McCann, Parke-Bernet Galleries, Inc, 1945

[See illustration]

ALONZO SANCHEZ COELLO — SPANISH: 1515-1590

51. *MARGARITA OF AUSTRIA, WIFE OF PHILIP III OF SPAIN.* At waist length to half left, wearing a pearl headdress with rose and white ostrich plumes, wide lace-edged ruff, and embroidered rose gown with jewel pendant. Dark background; inscribed at upper right. In tabernacle frame.

29 *x* 23 *inches*

Collection of Ogden L. Mills, Parke-Bernet Galleries, Inc, 1938

LOUIS LE NAIN — FRENCH: 1583/93-1648

52. *PORTRAIT OF A PEASANT WOMAN.* Head and shoulders of a middle-aged woman, wearing a light gray headkerchief over a mobcap, and round-necked dark gray dress. Light brown background. 16 *x* 12¾ *inches*

Note: A MS certificate, by Prof. Louis Réau, who states: "This model has been used in paintings in the Louvre", will be given to the purchaser.

VINCENZO DI BIAGIO CATENA — VENETIAN: 1470-1531

53. *MADONNA AND CHILD.* Three-quarter-length figure of the Virgin seated before a brilliant green cloth of honor. The nude Child, on her lap, is turning His head to half right, stepping with His little foot into the Virgin's right hand. She is shown with a long off-white head cloth, rose gown and blue mantle, which is spread over her lap. *Cradled panel:* 23½ *x* 20½ *inches*

Note: A MS certificate by Dr W. Suida, dated *N. Y., July* 1939, will be given to the purchaser.

MATTEO DE GIOVANNI DE BARTOLO — ITALIAN: 1435-1495

54. *MADONNA AND CHILD WITH SAINTS.* Half-length figure of the youthful Virgin Mother in deep blue hooded robe over her crimson tunic; she holds the nude form of the Divine Infant. At left is a bearded saint, and at the right, S. Francis. Painted before a gold background, with halos wrought in *bulino* work. (*N. J. Private Collector*) *Cradled panel:* 24 *x* 22¼ *inches*

Note: A MS certificate by Umberto Gnoli, dated *New York, December* 10, 1929, will be given to the purchaser.

[NUMBER 56]

8 50

GIOVANNI BELLINI — VENETIAN: 1426-1516

56. *SANTA CONVERSAZIONE.* At the right, the Virgin, in white hood, is seen at three-quarter length, holding the nude Child on her lap. S. Catherine and three figures of male saints standing in a semicircle at the left; kneeling in adoration before the group, a donor in Venetian garb, whose head the Virgin touches in benediction, the Child assisting her in a gesture of blessing. (*N. Y. Private Collector*) *Panel:* 13½ *x* 19½ *inches*

Note: Two MS certificates by Prof. Hans Mackowsky, dated *London, July* 1939, and by Prof. Gustav Gronau, dated *London, July* 1929, will be given to the purchaser. A painting of the same subject was in the collection of J. Pierpont Morgan, New York.

[See illustration]

500

CARLO MARATTA — ITALIAN: 1625-1713

57. *THE VIRGIN IN PRAYER.* The Virgin is portrayed at three-quarter length seated under a green drapery, held by angels. She is seen from the front looking into a book in her left hand; a cobalt blue mantle around her shoulders partly covers a white gown; a yellow veil falls over both shoulders, showing her brown hair. A landscape with two figures at the left. (*Hartveld Estate*)

30 *x* 25 *inches*

Collection of General Colville, 1875

JUAN DEL MAZO Y MARTINEZ — SPANISH: 1610-1687

58. *COMPANY ON A TERRACE.* In the centre, cavaliers, in Louis XIII attire, and a young lady, are playing cards at a table, others standing behind red high-backed chairs, looking on. At the left of a sculptured fountain an elegant couple stands, their dog seated before them, two other playful dogs enlivening the scene. The tiled terrace is lavishly decorated with orange trees in pots on the balustrade. 25 *x* 39 *inches*

From Arnold Seligmann, Rey & Co., New York

FLORENTINE SCHOOL — CIRCA 1560

59. *HOLY FAMILY WITH DONOR.* The Madonna with a veil over her fair hair and eyes cast down, is seated in the centre holding a prayer book in her left hand and a scarf around the Child, Who is seated on a cushion on a stone parapet, His head turned toward S. Joseph at the left. A monk in white habit stands at the right, in adoration of the Child. Landscape background. (*N. Y. Private Collector*) *Panel:* 28 *x* 22 *inches*

FRANCESCO PIETRO BISSOLO — ITALIAN: 1492-1554

60. *MADONNA AND CHILD WITH SAINTS.* Half-length figures, before a landscape, the Madonna in rose gown and blue mantle, with white wimple, in adoration before the nude Child lying on a white cloth. At the left, S. Peter in mauve gown and saffron mantle, holding a green volume and a key; at the right, S. Anthony in red hooded mantle. 23 *x* 33 *inches*

Collection of the Empress Catherine II, Old Hermitage, St. Petersburg

DANUBIAN SCHOOL — CIRCA 1480

61. *ALTAR WINGS: TWO PANELS.* Depicting the Crucifixion and the Descent from the Cross. On the back two grisailles symbolizing the Old and the New Testament, showing the blindfolded Synagogue with the commandment tablets and broken flag, and the Church as a nun, with chalice and crucifix.

Panels, each: 23½ *x* 8 *inches*

[NUMBER 62]

500_

HIERONYMUS BOSCH (FOLLOWER OF) DUTCH: 1450/60-1516

62. *THE SCOURGING OF CHRIST.* The Savior, with crown of thorns, is seated on a low bench in the centre, wearing a scarlet wrap over a blue gown. He has in His right hand a bamboo stick which one of His tormentors has offered to Him as a sceptre. He is surrounded in all by eight men, wearing colorful oriental clothing and headgear, and grimacing. Gold background behind stone pilasters. (*Hartveld Estate*) *Panel:* 19½ *inches square*

[See illustration]

[NUMBER 63]

NICOLAS FROMENT — FRENCH: FL. 1470-1490

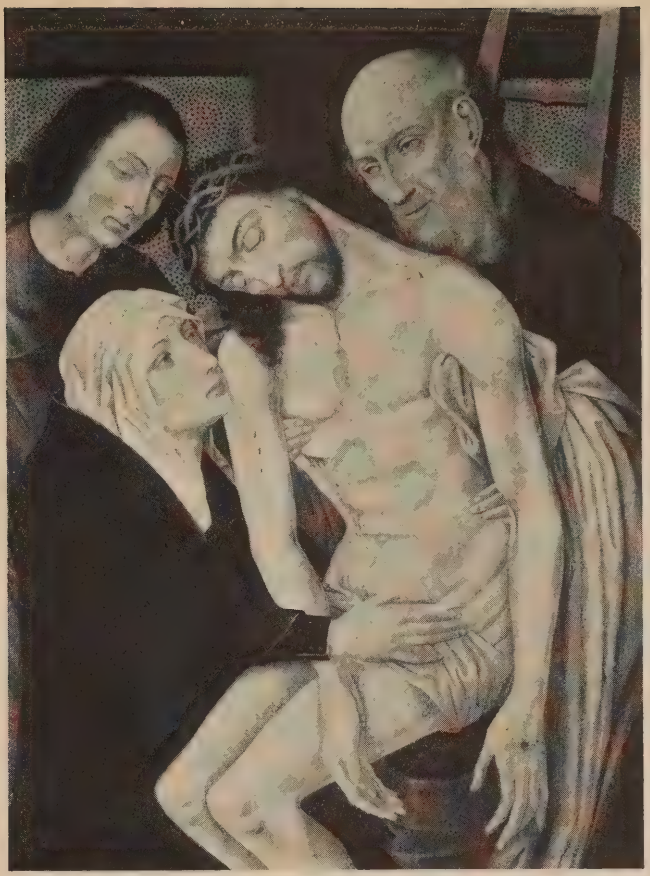
63. *CHRIST WITH AN ANGEL.* The Savior, with crown of thorns and wounds from the Crucifixion, is seen at more than half length with His head tilted to the left, covered only with a loincloth. A mourning young angel, tears rolling over his cheeks, in lavender gown and with violet wings, stands at the right supporting Him. The cross is indicated above them; ornamented gold background. *Bulino* halos. (*Florentine Private Collector*)

Cradled panel: 25 *x* 15 *inches*

Note: A MS certificate by Dr Roberto Longhi will be given to the purchaser.

Collection Bartolini, Florence

[See illustration]



[NUMBER 64]

500

ROGIER VAN DER WEYDEN (SCHOOL OF)

FLEMISH: 1399/1400-1464

64. *THE DESCENT FROM THE CROSS.* The nude Savior with crown of thorns, His head tilted to the left, is supported by Joseph of Arimathaea, who is standing at the right before a ladder; at the left the Virgin, in white head cloth and olive green mantle is looking woefully up to Him, S. John standing behind her. Gold background. *Cradled panel:* 25 *x* 18 *inches*

[See illustration]

[NUMBER 65]

FRANCESCO ZAGANELLI ITALIAN: 1465-1531

65. *THE HOLY FAMILY.* The nude Child, with lavender loincloth, is seated on a stone plinth leaning against an olive green pillow and lifting His left hand towards the Virgin, who is looking down at Him, standing with her hands folded in adoration. She is clad in a golden brown lined blue mantle over a red gown; at the left, the bearded S. Joseph is touching the Child's shoulder with his right hand. (*Florentine Private Collector*) *Panel:* 25 *x* 18 *inches*

Note: A MS certificate by Dr Roberto Longhi will be given to the purchaser.

Collection Bartolini, Florence

[See illustration]

600_

[NUMBER 66]

JACOPO DEL SELLAIO — FLORENTINE: 1442-1493

66. *THE HOLY FAMILY.* Turned to half left, the youthful Virgin in red dress and blue cloak, her fair hair covered with an ornate wimple, is kneeling in adoration of the Child, wrapped in swaddling clothes and lying on the ground. S. Joseph, behind them, has fallen asleep with his head resting in his hand; an ox and an ass are looking over the Virgin's shoulder before a thatch-roofed manger. (*Florentine Private Collector*) *Arched panel:* 34½ *x* 18 *inches*

Note: A MS certificate by Sig. Odoardo H. Giglioli will be given to the purchaser.

Collection Bartolini, Florence

[See illustration]

MARCO DI ANTONIO PALMEZZANO Venetian: 1456-1537/45

67. *THE HOLY FAMILY.* The Virgin, in blue mantle and hood over a red dress, is seen behind a marble parapet holding the standing nude Child, Who is raising His right hand for benediction; S. Joseph, with white beard, at the left, is grasping the Child's right foot. Olive green cloth of honor. Signed on white label JOANES BELLINUS *p.* 1518. (*N. Y. Private Collector*)

Cradled panel: 29 *x* 21 *inches*

Note: A MS certificate by Dr Gustav Gronau, dated *München,* 1924, will be given to the purchaser.

Collection of Marczell von Nemes, Munich, 1932

Collection of R. Tozecgy, Budapest

Collection of Count Mandor Zichy

Exhibition of Great Italian Masters, Nemzeti Szalon, Budapest, 1937-38

Described and illustrated in Gustav Gronau, *The Nemes Collection,* 1933, part II, p. xiv, no. 139, and p. 20

[See illustration]

PIER FRANCESCO FIORENTINO Italian: fl. 1470-1500

68. *MADONNA ADORING THE CHILD.* The Madonna, turned to half left with her hands clasped, is looking down at the nude Child Who is carried in a white cloth by a little angel; the youthful S. John in hair shirt, holding the cross, is standing behind the group. The stone manger at the right permits a view of a mountainous landscape. All figures with *bulino* halos. (*N. Y. Private Collector*)

Panel: 25 *x* 13¼ *inches*

Note: A MS certificate by Tancred Borenius, dated *London, Nov.* 1930, will be given to the purchaser. A painting of the same subject, from the Henry S. Huntington and Richard Hurd collections, is illustrated in B. Berenson, *Italian Pictures of the Renaissance* 1932, p. 451.

[NUMBER 67]

ALVISE VIVARINI — VENETIAN: 1446/7-1502

4200-

69. *PORTRAIT OF A NOBLE.* Head and shoulders of a young Venetian nobleman, his head slightly turned to the left, looking at the observer. His chestnut brown page-like *zazzera* is topped by a black biretta; his orange red coat, with a black bandeau over the shoulder, closes tightly with a white edging around the neck. Olive green background. Tabernacle frame.

Cradled panel: 12½ *x* 10 *inches*

Note: Two MS certificates by Lionello Venturi and Antonio Morassi, dated *Paris, August* 1938, will be given to the purchaser.

From the Hermitage Museum, St. Petersburg

Collection of the Duke of Leuchtenberg, Munich

From Arnold Seligmann, Rey & Co., Inc., New York

Exhibition, Seven Centuries of Painting, California Palace of the Legion of Honor, San Francisco, Calif.

[See illustration]

[NUMBER 69]

ALESSANDRO BOTTICELLI AND BOTTEGA

FLORENTINE: 1444-1510

4000

70. *MADONNA AND CHILD.* Three-quarter-length figure of the Virgin, seated in an interior, with a black and gold cloth of honor suspended between two Corinthian columns behind her. She is holding the Child on her right knee, seated on a pillow with a bird in His hands. Her scarlet gown is tied under the breast with a narrow ribbon, and a transparent veil covers her curly fair hair, which falls over her shoulders upon a blue-green mantle. *Bulino* halos. Arched panel. (*Florentine Private Collector*) *Panel:* 26½ *x* 20 *inches*

Note: MS certificates by Dr G. Fiocco and Odoardo H. Giglioli, ascribing this painting to Botticelli himself, will be given to the purchaser. Dr Fiocco writes: "This Madonna may be assigned to a later period in the life of Alessandro Filipepi, called Botticelli—it is done with deeper ardor rather than with the tenderness and sweetness of this great master. Savonarola's influence, which led him away from the old tenderness and sweetness, yet gives, even here, under the external slight sharpness a certain feeling of unexpressed emotion which is a poem in itself."

Painted about 1485-95

Collection Bartolini, Florence

[See illustration]

[NUMBER 70]

MASTER OF THE PFLOCKSCHEN ALTARPIECE

SAXON: D. 1521

71. *S. ACHATIUS ATTENDED BY NOBLEMEN AND KNIGHTS.* S. Achatius, as a centurion in armor, with orange and black tunic and holding a halberd. Surrounding him are his followers: soldiers in armor with green and scarlet tunics, and noblemen in colorful dress, the youth at the left wearing a wine and gold costume with light green blouse and a jeweled hat. Gold arch above, incised with dragon figures. (*N. Y. Private Collector*)

Cradled panel: 86 *x* 38½ *inches*

Companion to the following

Collection of the Duc de Dino

Collection of Baron and Baroness Raoul Kuffner de Dioszegh, Parke-Bernet Galleries, Inc, 1948

Described and illustrated in Max J. Friedländer and Jakob Rosenberg, *Die Gemälde von Lucas Cranach,* 1932, p. 95, no. 354, illus. fig. 354

[See illustration]

MASTER OF THE PFLOCKSCHEN ALTARPIECE

SAXON: D. 1521

72. *S. URSULA WITH MAIDENS.* Full-length figure of the Saint in rose and green gown, holding a prayer book and an arrow; standing at centre, surrounded by a group of her maidens richly garbed in orange and black damask, gold brocade, and green and crimson velvets. Incised gold arch above. (*N. Y. Private Collector*) *Cradled panel:* 86 *x* 38½ *inches*

Companion to the preceding

Collection of the Duc de Dino

Collection of Baron and Baroness Raoul Kuffner de Dioszegh, Parke-Bernet Galleries, Inc, 1948

Described and illustrated in Max J. Friedländer and Jakob Rosenberg, *Die Gemälde von Lucas Cranach,* 1932, p. 95, no. 354

[See illustration]

[NUMBER 71]

[NUMBER 72]

JAN GOSSAERT (MABUSE) — FLEMISH: 1470-1552

73. *TRIPTYCH.* The central panel depicts the Deposition, in a primitive landscape setting, the ashen emaciated form of the Savior half-stretched upon a cerecloth and supported at left by the bearded Joseph of Arimathaea. Dominating the composition is the Virgin in opaque white wimple and black garment, with S. John in crimson robe behind her, and S. Mary Magdalene at right. The right wing depicts the figure of S. Claire behind the kneeling donatrix; the left, S. Peter in crimson tunic and dark mantle, behind the kneeling donor. (*N. Y. Private Collector*) *Panels, overall:* 61 *x* 92 *inches*

[See illustration]

SPANISH SCHOOL — XVI CENTURY

74. *S. SEBASTIAN.* Full-length figure of a youthful saint, with page's coiffure and richly garbed in gold-embossed coat, half covered by a scarlet mantle, standing in a tiled room before a golden Renaissance hanging permitting, on either side, a glimpse to a landscape; he is holding a sheaf of arrows in his right raised hand, and is looking into the gospel in his left. Golden halo inscribed *S. Sabastian.* *Panel:* 44 *x* 28 *inches*

[NUMBER 73]

SIR ANTHONY VAN DYCK — FLEMISH: 1599-1641

2655

75. *PORTRAIT OF A MAN.* Three-quarter-length figure of a young man with thin moustache and wavy hair falling over his shoulders, his head turned to half left; his right hand raised towards the right, grasping the folds of his voluminous black velvet robe. (*Hartveld Estate*) 33 *x* 26½ *inches*

Note: This picture is recorded in the *Klassiker der Kunst* volume on Van Dyck (*vide infra*) and is erroneously given as being in the John G. Johnson Collection. This is, however, the actual painting recorded and illustrated by Dr Schaeffer in this work; and the error as to ownership, which is well-known, is referred to in a letter from Dr W. R. Valentiner to Mrs Hartveld.

Painted in 1627-32

Van Dyck Exhibition, City of Antwerp, 1949, no. 35

Recorded and illustrated in Carl Schaeffer, *Klassiker der Kunst, Van Dyck,* p. 265

[See illustration]

[NUMBER 75]

76. *PRINCE GRADENIGO.* Full-length figure of a young boy, in gold-braided green uniform and powdered hair, walking towards the right over the fields and turning his head to the left; on a red ribbon he is holding a pet flying dove; a white rabbit is nibbling at a leaf on the ground near an exotic plant.

45 *x* 29¼ *inches*

Note: A MS certificate by Prof. G. Fiocco, dated *Padova, June* 1938, will be given to the purchaser.

Collection of Count Gradenigo, Venice

From Arnold Seligmann, Rey & Co., Inc., New York

Exhibition, Four Centuries of Venetian Painting, Toledo Museum of Art, Toledo, Ohio, 1940, no. 26

Exhibition, Italian Baroque Painting of the Seventeenth and Eighteenth Century, California Palace of the Legion of Honor, San Francisco, Calif., 1941

See Professor Hans Tietze, *Venetian Painting at Toledo,* in *Parnassus,* March, 1940, p. 22

[See illustration]

[NUMBER 76]

[NUMBER 77]

WILLEM DE POORTER DUTCH: FL. 1630-1645

77. *THE FINDING OF MOSES.* The Pharoah's daughter, richly garbed and accompanied by a page carrying a scarlet parasol, stands at the right, pointing towards the infant discovered by nude bathers in the bulrushes. Three women in saffron and crimson gowns stand over the child lying in a wicker cradle. Landscape background, with the ruins of a castle on the side of a cliff. (*N. Y. Private Collector*) *42½ x 50¼ inches*

Collection of Baron and Baroness Raoul Kuffner de Dioszegh, Parke-Bernet Galleries, Inc, 1948

[See illustration]

[NUMBER 78]

475—

FRANCESCO ALBANI ITALIAN: 1578-1660

78. *TRIUMPH OF BACCHUS AND ARIADNE.* The scantily dressed Ariadne is seated on a gilded triumphal chariot, Bacchus at her side, with vine-leaf wreath, lifting a golden tazza; a putto holding a monkey in front. Two panthers preceding the cortège are chastened by a cupid; other satyrs and amors with girls playing, enliven the scene. 35 *x* 47 *inches*

Collection of the Earl of Suffolk, Charlton Park, Malmesburg, Wilts.

Collection of J. Harvey Lewis, Esq.

Exhibited at the British Institution, London 1853, no. 82, and 1863, no. 86

[See illustration]

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FRANCESCO ZUCCARELLI ITALIAN: 1702-1788

79. *LANDSCAPE WITH CATTLE.* In a mountain landscape profusely grown with trees, cows, sheep and goats are wading in a brook; a shepherdess with *houlette,* a herdsman with scythe and a young boy with a dog are approaching from the left. In the middle distance a sailboat on a lake; on an elevation may be seen a castle. (*Hartveld Estate*) 30*x* 40½ *inches*

[NUMBER 80]

JAN SIBERECHTS — FLEMISH: 1627-1703

80. *LE PANIER DE FLEURS.* A shepherdess, holding a basket of flowers, is seated side-saddle on a donkey which is wading in a pond; also in the water are more cattle—a Roman steer, sheep and goats. The herdsman, on a white horse, is approaching from the right, driving two cows. The boughs of an old oak extend toward the right, overlooking rolling country; a hamlet in the distance. Signed at lower right J. SIBERECHTS, and dated 1683. (*Hartveld Estate*)

54 *x* 49 *inches*

Note: A MS certificate, by Dr Ludwig Burchard, dated *May* 1950, will be given to the purchaser.

Collection of J. Jefferson, London

Collection of P. Larsen, London

Recorded and illustrated in H. T. Fokker, *Jan Siberechts, Peintre de la Paysanne Flamande,* Brussels, 1931, pl. 38

[See illustration]

ANNIBALE CARRACCI — BOLOGNESE: 1560-1609

82. *THE BREAKFAST.* Holding a wicker wine bottle with his right hand and a hock glass in the other, a smiling cavalier, in slashed brown doublet with scarlet sleeves and a befeathered hat, is seated at a well-appointed breakfast table on which a cheese, pineapple slices, nuts and rolls are scattered. 49 *x* 59 *inches*

From Arnold Seligmann, Rey & Co., Inc., New York

Exhibited at the California Palace of the Legion of Honor, San Francisco, Calif.

Exhibited at the Wadsworth Athenaeum, Hartford, Conn.

JEAN BAPTISTE MONNOYER — FRENCH: 1634-1699

83. *STILL LIFE.* A colorful arrangement of roses, peonies, lilac and tulips in a tall baroque urn, decorated with putto reliefs, and standing on a marble plate; peaches, grapes and plums lie before an embossed brass plate on which a scarlet parrot is perched. (*Hartveld Estate*) 50 *x* 40 *inches*

ALEXANDRE FRANCOIS DESPORTES — FRENCH: 1661-1743

84. *STILL LIFE: GAME.* In the centre a dead hare is suspended on a bough of a tree trunk, beside it a wild duck and other game birds scattered on the ground. On a stone wall with antique reliefs lies a duck, its head hanging down. (*Hartveld Estate*) 45½ *x* 55½ *inches*

JOHN HOPPNER, R. A. — BRITISH: 1758-1810

85. *MRS ROBINSON AS 'PERDITA'.* Bust portrait of a young woman in dashing white picture hat trimmed profusely with white ostrich feathers, wearing a powder blue befurred evening wrap over a white chiffon gown. (*De Mers*) 30 *x* 25 *inches*

Note: Mrs Robinson, *née* Mary Darby (1758-1800), daughter of an American trader of Bristol; married an attorney, Thomas Robinson, who initiated her stage career. She was a sensation in Shakespearian rôles, and later devoted herself to writing of her own. Many of the great artists of the period painted her portrait.

Two MS certificates by William Roberts, dated *London, July* 1937, and by Tancred Borenius, dated *London, June* 1937, will be given to the purchaser.

Painted in 1782-83

Collection of Colonel Hutchinson

See W. McKay and W. Roberts, *John Hoppner, R.A.,* 1909, p. 217-18

SIR ANTHONY VAN DYCK — FLEMISH: 1599-1641

86. *PORTRAIT OF A GENTLEMAN.* Bust portrait of a dark-haired man, to half right, with short beard and moustache, looking at the observer. His black coat is trimmed with a narrow white lawn collar; at the left a hint of a scarlet chair. (*Nohowel*) 27 *x* 20½ *inches*

Note: Three MS certificates by Prof. R. W. Vogelsang, Fernand Le Paffe, and A. J. J. Delen, will be given to the purchaser.

[NUMBER 87]

JOHN HOPPNER, R. A. BRITISH: 1758-1810

87. *MRS JORDAN.* Bust portrait of a young lady with wavy chestnut hair, turned to half right; her low-cut short-sleeved tawny red dress is trimmed at the décolletage with a white chiffon ruffle and a thin veiling over her breast.

30 *x* 25½ *inches*

Note: Mrs Jordan, *née* Dorothy Bland (1762-1816), was a famous actress in her period. She was on the stage in 1777 at Leeds, and in 1785 at Drury Lane, when she assumed the name of Mrs Jordan. From 1790 to 1811 she was the mistress of the Duke of Clarence. Hoppner painted her in many versions of 'Muses', 'Innocence', as 'Hippolyta', etc., which were all engraved.

Collection of Paddy Green, Beefsteak Club, London

Collection of Sir Henry Irving, Lyceum Theatre, London

From Arnold Seligmann, Rey & Co., Inc., New York

Exhibition, Gemälde Englischer Meister des 18 Jahrhunderts, 1903, Royal Academy, Berlin, no. 23

[NUMBER 88]

Number 87—Concluded]

Recorded and illustrated in McKay and Roberts, *John Hoppner, R.A.,* p. 140-41, no. 3

Illustrated in Sedelmeyer, *Six Hundred Paintings,* 1900, no. 93

[See illustration on the opposite page]

SIR THOMAS LAWRENCE, P.R.A. BRITISH: 1769-1830

88. *PORTRAIT OF A YOUNG GIRL.* Head and shoulders of a young girl facing the observer, a mobcap on her light brown curls; she wears a wine red wrap over a white draped dress. Landscape background at the left. 23 *x* 20½ *inches*

From the Galerie Sedelmeyer, Paris

From Kennedy and Co., Inc., New York

[See illustration]

[NUMBER 89]

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CARLE VAN LOO — FRENCH: 1705-1765

89. *PORTRAIT OF A LADY.* Seated in a landscape, a young lady is seen at more than half length, her right arm resting on a grassy knoll, the hand slightly lifted, the left grasping a champagne yellow scarf flung over a peacock blue dress. A mauve chiffon veil is tied in a knot around her neck. (*Kastor*)

36½ *x* 29 *inches*

[See illustration]

GIOVANNI PAOLO PANNINI — ITALIAN: 1691/5-1768

90. *CLASSICAL LANDSCAPE.* Remains of a Roman palace with groups of columns, a sarcophagus and a monumental urn, on masonry alongside an inlet on which a fisherman in his boat, is seen at the left; shepherds and other rustics in the foreground near a stone relief showing Roman horsemen. (*N. Y. Private Collector*) 37½ *x* 49 *inches*

Exhibited at the Boston Museum of Fine Arts, Boston, Mass.

WILLEM VAN HONTHORST — DUTCH: 1594-1666

91. *PORTRAIT OF A LADY.* Three-quarter-length figure of a richly dressed young princess, turned to half left, holding a rose in her right hand and a pair of gloves in the left. Her rose gown is lavishly trimmed with lace and pearls, and the berthe around her shoulders is fastened by a bandeau of jewels from which dangles a crucifix with pear-shaped pearls. (*N. Y. Private Collector*) 54 *x* 39¼ *inches*

SWISS SCHOOL — LATE XVI CENTURY

92. *DOUBLE PORTRAIT OF A PATRICIAN COUPLE.* Bust portrait of a man in black doublet with white ruff, and black velvet cap, holding a prayer book, his left hand on the arm of a fair young woman at his side, in costume trimmed with rose bows and ribbons and ruff. A coat of arms in the centre; inscribed at upper right and left: *Anno Domini* 1590, *aetatis suae* 44, *and aetatis suae* 26. *Panel:* 26 *x* 35½ *inches*

THOMAS DE KEYSER — DUTCH: 1596/7-1667

93. *PORTRAIT OF A BURGHER.* Bust portrait of a man with ruddy complexion, brown mustache and short beard, wearing a wide pleated lawn collar on black figured coat, and a broad-brimmed felt hat. Brown background. (*Hartveld Estate*) *Panel:* 28 *x* 22 *inches*

BRITISH SCHOOL — EARLY XVII CENTURY

94. *PORTRAIT OF A LADY OF THE COURT OF JAMES I.* A fair young girl, her wavy hair falling loosely over her shoulders, is seen at half length, wearing a colorfully embroidered white dress with tight waist, trimmed with Brabant lace at the décolletage; a double rope of pearls around her neck. Red shaded background. Dated at left 1623. In a painted oval. (*N. Y. Private Collector*) 22 *x* 18¾ *inches*

Exhibited at the Museum of Fine Arts, Boston, Mass.

LEONARD BRAMER — DUTCH: 1596-1674

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95. *HIGH PRIESTS WITH THE SCRIPTURES.* Two high priests in brown and ivory robes, standing in a temple interior lighted from the right, with a youth attending them turning the pages of ancient volumes resting upon a lectern. (*N. Y. Private Collector*) 21¾ *x* 17¾ *inches*

Collection of Baron and Baroness Raoul Kuffner de Dioszegh, Parke-Bernet Galleries, Inc, 1948

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FRENCH SCHOOL — XVII CENTURY

96. *MINERVA AND THE FARMER'S FAMILY.* Dismounted from her brown stallion, the goddess, in helmet and armor, and carrying a spear, is entering the backyard of a cottage, where the farmer is crouched on the straw; two boys on either side and a woman with a distaff, and two more children at the doorstep at the right. Pigs, a barking dog and fowl before the group. (*Hartveld Estate*) 22 *x* 28 *inches*

[END OF SALE]

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